# JAGDISH PRASAD MANDAL- MAITHILI WRITER

(Poet, Novelist and Short-Story Writer)

## Gajendra Thakur

VIDEHA: MAITHILI LITERATURE MOVEMENT




विदेह मैथिली साहित्य आन्दोलन: मानुषीमिह संस्कृताम्



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Pallavi Prakashan

# JAGDISH PRASAD MANDAL: MAITHILI WRITER

**(Poet, Novelist and Short-Story Writer)**

*Era Before and After- Literary Scene in Maithili after the Arrival of Jagdish Prasad Mandal*

# JAGDISH PRASAD MANDAL

## Maithili Writer

# Gajendra Thakur

पल्लवी प्रकाशन

बेरमा/निर्मली

**JAGDISH PRASAD MANDAL- Maithili Writer**

*Jagdish Prasad Mandal- Maithili Writer (Poet, Novelist and Short-Story Writer), (Language English), by Gajendra Thakur*

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Do not judge each day by the harvest you reap but by the seeds that you plant- Robert Louis Stevenson

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Videha: Maithili Literature Movement

# CONTENTS

# CHAPTER 1

# INTRODUCTION

## 1.1. Parallel Literature in Maithili and Videha Maithili Literature Movement

T.K. Oommen writes in the "Linguistic Diversity" Chapter of "Sociology", 1988, page 291, National Law School of India University/ Bar Council of India Trust book: "... the Maithili region is found to be economically and culturally dominated by Brahmins and if a separate Maithili State is formed, they may easily get entrenched as the political elite also. This may not be to the liking and advantage of several other castes, the traditionally entrenched or currently ascendant castes. Therefore, in all possibility the latter groups may oppose the formation of a separate Maithili state although they also belong to the Maithili speech community. This type of opposition adversely affects the development of several languages."

T.K. Oomen further writes: "... even when a language is pronounced to be distinct from Hindi, it may be treated as a

dialect of Hindi. For example, both Grierson who undertook the classic linguistic survey of India and S. K. Chatterjee, the national professor of linguistics, stated that Maithili is a distinct language. But yet it is treated as a dialect of Hindi". (Ibid, page 293)

## **Parallel Literature in Maithili and Videha Maithili Literature Movement**

HONOUR KILLING OF GANGESH UPADHYAYA (FIRST BY RAMANATH JHA, THEN BY UDAYANATH JHA 'ASHOK' *(A PARALLEL HISTORY OF MITHILA AND MAITHILI LITERATURE, WHY TODAY ITS NEED BEING FELT MORE INTENSELY?)*

I was not surprised, though I must have been when I saw a monograph on Gangesh Upadhyaya, whose copyright is being held by Sahitya Akademi, the author of the monograph is Udayanath Jha ' Ashok'. I thought that Udayanath Jha ' Ashok', who has been given Bhasha Samman also, by the same Sahitya Akademi, would do some justice. But truth and research seem elusive in Sahitya Akademi monographs, at least that I found in this monograph.

I searched and searched through chapters, that now the author will show courage. But the author like Ramanath Jha seems ashamed of the roots and offspring of Gangesh Upadhyaya. He tries to confuse the issue, but there is no confusion now at least since 2009. But in 2016 Sahitya Akademi seems to carry out the casteist agenda. Udayanath Jha mockingly pretends to search his name, lineage etc, where nothing is there to search for, yet he

could not muster the courage, to tell the truth, and ends up just repeating the facts in 2016 that Dineshchandra Bhattacharya already has published way back in 1958.

The honour killing of Gangesh Upadhyaya by Prof. Ramanath Jha is being taken forward by Sahitya Akademi, Delhi in a most hypocritical way.

Ramanath Jha's obscurantism vis-a-vis Panji is evident from one example. The inter-caste marriage in Panji was well known to him (but he chose to keep the Dooshan Panji secret- which has been released by us in 2009), and it was apparent that the great navya-nyaya philosopher Gangesh Upadhyaya married a "Charmkarini" and was born five years after the death of his father (see our Panji Books Vol I & II available at http://videha.co.in/pothi.htm ). Sh. Dinesh Chandra Bhattacharya writes in the "History of Navya-Nyaya in Mithila". (1958)

"The family which was inferior in social status is now extinct in Mithila----- Gangesha's family is completely ignored and we are not expected to know even his father's name-----...As there is no other reference to Gangesa we can assume that the family dwindled into insignificance again and became extinct soon after his son's death." [1958, Chapter III pages 96-99), which is a total falsehood. He writes further that all this information was given to him by Prof. R. Jha, and he seemed thankful to him.

The following excerpt from Our Panji Prabandh (parts I&II) is being reproduced below for ready reference:

महाराज हरसिंहदेव- मिथिलाक कर्णाट वंशक। ज्योतिरीश्वर ठाकुरक वर्ण-रत्नाकरमे हरसिंहदेव नायक आकि राजा छलाह। 1294 ई. मे जन्म आ 1307 ई. मे राजसिंहासन। घियासुद्दीन तुगलकसँ 1324-25 ई. मे हारिक बाद नेपाल पलायन। मिथिलाक पञ्जी-प्रबन्धक ब्राह्मण, कायस्थ आ क्षत्रिय मध्य आधिकारिक स्थापक, मैथिल ब्राह्मणक हेतु गुणाकर झा, कर्ण कायस्थक लेल शंकरदत्त, आ क्षत्रियक हेतु विजयदत्त एहि हेतु प्रथमतया नियुक्त भेलाह। हरसिंहदेवक प्रेरणासँ- आ ई हरसिंहदेव नान्यदेवक वंशज छलाह, जे नान्यदेव कार्णाट वंशक १००९ शाकेमे स्थापना केने रहथि- नन्दैद शुन्यं शशि शाक वर्षे (१०१९ शाके)... मिथिलाक पण्डित लोकनि शाके १२४८ तदनुसार १३२६ ई. मे पञ्जी-प्रबन्धक वर्तमान स्वरूपक प्रारम्भक निर्णय कएलन्हि। पुनः वर्तमान स्वरूपमे थोडे बुद्धि विलासी लोकनि मिथिलेश महाराज माधव सिंहसँ १७६० ई. मे आदेश करबाए पञ्जीकारसँ शाखा पुस्तकक प्रणयन करबओलन्हि। ओकर बाद पाँजिमे (कखनो काल वर्णित १६०० शाके माने १६७८ ई. वास्तवमे माधव सिंहक बादमे १८०० ई.क आसपास) श्रोत्रिय नामक एकटा नव ब्राह्मण उपजातिक मिथिलामे उत्पत्ति भेल।

So, the Srotriyas as a sub-caste arose around 1800 CE as per authentic panji files. Sh. Anshuman Pandey *[Gajendra Thakur of New Delhi provided me with digitized copies of the genealogical records of the Maithil Brahmins. The panjikara-s whose families have maintained these records for generations are often reluctant to allow others to pursue their records. It is a matter of 'intellectual property' to them. I was fortunate enough to receive a complete digitized set of panji records from Gajendra Thakur of New Delhi in 2007. [Recasting the Brahmin in Medieval*

*Mithila: Origins of Caste Identity among the Maithil Brahmins of North Bihar by Anshuman Pandey, A dissertation submitted in partial fulfilment of the requirements for the degree of Doctor of Philosophy (History) in the University of Michigan 2014].*

Later these Panji Manuscripts were uploaded to Videha Pothi at www.videha.co.in and google books in 2009).

The so-called Maharajas of Darbhanga were permanent settlement zamindars of Cornwallis, and there were so many in British India, but in Nepal there were none. In the annexure of our book (Panji Prabandh vol I&II), we have attached copies of genealogy-based upgradation orders (proof of upgradation for cash). So, before 1800 CE, there was no srotriya sub-caste in British India and there is no such sub-caste within Maithil Brahmins in Nepal part of Mithila even today. Srotriya before that referred to following some education stream in British India, in Nepal it still has that meaning.

ORIGINAL PANJI REFERENCES ARE PLACED BELOW:

## DOOSHAN PANJI- THE BLACKBOOK

| | | | | |
|---|---|---|---|---|
| *१८८/२* | चर्मकारिणी | माण्डर | वभनियाम | छादन |
| तत्त्वचिंतामणि | छादनगंगेशक | नाँई | *रत्नाकरक-* | गंगेश |

| | | | | |
|---|---|---|---|---|
| कारकगंगेश | | | *मातृक (अज्ञात)* | |
| | वल्लभा | भवाइ | माहेश्वर | |
| | | | जीवे | |

२१//१० छादनसँ तत्व चिन्तामणि कारक जगद्गुरु गंगेश

छादनसँ तत्व चिन्तामणि कारक

गंगेशक वल्लभा चर्मकारिणी पितृ परोक्षे पञ्च वर्ष व्यतीते तत्व चिन्तामणि कारक गंगेशोत्पत्ति- **चर्मकारिणी मेधाक सन्तानक लागिमे छलन्हि**

**छादन सँ तत्व चिन्तामणि कारक मōमō गंगेश**

**"तत्व चिन्तामणि कारक म. म. पा. गंगेशक विषयक लेख प्राचीन पञ्जीसँ उपलब्ध"।।**

**पितृ परोक्षे पंच वर्ष व्यतीते गंगेशोत्पत्तिः इति प्राचीन लेखनीयः कुत्रापि**

देवानन्द पञ्जी ३९-२ छादनसँ जगदगुरू गुंरू गंगेश सुताय वभनियामसँ जयादित्य सुत साधुकर पत्नी

देवानन्द पञ्जी ३३९-३ जगदगुरू गंगेश सुत सुपन दौ भण्डारिसमसँ हरादित्य दौ.।। पुत्र सुताच गोरा जजिवाल सँ जीवे पत्नी ए सुत सन्दगहि भवेश्वर। अत्रस्थाने सुपनभ्रातृ हरिशर्म्म दारिति क्वचित् जजिवाल ग्राम

देवानन्द पञ्जी ३०=५ छादनसँ उपायकारक म.म. पा. वर्द्धमान सुताच खण्डवलासँ विश्वनाथ सुत शिवनाथ पत्नी गंगेश- म.म. वर्द्धमान/ सुपन/ हरिशर्म्म

Gangesh, the author of the Tattvachintamani, wrote one text equivalent to 12,000 texts. Now come to the fact mentioned in the Panji- it clearly states that Gangesh of Tattvachintamani was born five years after the death of his father and he married a tanner, so why did Ramanath Jha hide this from Dinesh Chandra Bhattacharya? Vardhamana, son of Gangesh, calls Gangesh sukavikairavakananenduh. But the conspiracy under which the poems of a famous scholar like Gangesh are not available today is clear from the example given above. Vasudev of Bengal was a classmate of Pakshadhar Mishra of Mithila, he came to study in Mithila, passed the shalaka examination and received the title of sarvabhaum. Vasudeva memorised the tattvachintamani of Gangesh and the nyayakusumanjali karika of Udayana. Pakshadhar and other Mithila teachers did not allow writing (copying) tattvachintamani. Raghunath Shiromani, a disciple of Vasudeva, took the right of certification after he defeated his guru Pakshadhar Mishra in a scriptural debate (shastrartha). The Navya Nyaya school was founded in Navadvipa by Vasudeva-Raghunath. Pakshadhar Mishra was a contemporary of Vidyapati (distinct from the Padavali writer who was of the pre-Jyotirishwar period) who wrote in Sanskrit and Avahatta. And the arrival of Mithila students of Bengal from Bengal stopped after Raghunath Shiromani. Gangesh Upadhyaya enjoyed 'param guru' as well as 'jagad guru' titles, the highest titles of the time and as per Panji only Vacaspati Mishra II was the other person who enjoyed the title of 'param guru'. The extinction of Navya-Nyaya School from Mithila, as described above, was a revenge of nature against the honour killing of Gangesh Upadhyaya and his family.

[Translation of the Maithili Short Story, 'Shabdashastram' (based on the true Panji records of Gangesh Upadhyaya) was done by

the author Gajendra Thakur himself: published as 'The Science of Words' Indian Literature Vol. 58, No. 2 (280) (March/April 2014), pp. 78-93 (16 pages) Published By: Sahitya Akademi]

3

Kamlanand Jha has written a book on Nagarjun (Maithili's Yatri) where he credits him with giving a new direction to Maithili literature. Chandradhar Sharma Guleri wrote 'Usne kaha tha', a marvellous short story in Hindi, the best one of its time. But his literary corpora is very little in quantity, so if anyone tried to give him credit for giving direction to Hindi short story writing would make himself a laughing stock. And Yatri's Maithili literary corpora is even thinner than Guleri's. Moreover, Rajkamal Chaudhary calls him of the medieval age (Rajkamal Monograph, Subhash Chandra Yadav, Page no 14). He wrote Chitra (25 poems). He wrote, rather hurriedly published his 'Patrahin Nagn Gachh' (44 poems) for Sahitya Akademi Award in Maithili, which he got in 1968. After that he stopped writing in Maithili, so how can he influence anybody when after getting the award one stops writing in that language? This is one example of his instability so far as his ideology is concerned. He became a Buddhist monk when he left for Sri Lanka and became a Brahmin again when he returned after a 2nd sacred thread ceremony performed in his village. This is another example of his instability so far as his ideology is concerned. Kamlanand Jha does not know Maithili literature. His comments should be exposed, as he tries to give a bad name to the great tradition of Maithili literature. There were mainstream writers, but there were writers of parallel tradition also (see below Annexures 1 &

2). He has confused the Sanskrit and Avahatt Vidyapati Thakkurah with the Padavali writer pre-Jyotirishwar Vidyapti. He should read the writing of Vijay Kumar Thakur, a leftist historian, who has given ample light on pre-Jyotirishwar Vidyapati. [My article on Vidyapati in Prabandh Nibandh Samalochna Vol.II (available in Videha Archive) covers all these, the logo of Videha is the photograph of Pre-Jyotirishwar Vidyapati, sketched by Panak Lal Mandal, recipient of Videha Samman for fine arts.]

## Annexure 1

चन्दा झा (१८३१-१९०७), मूलनाम चन्द्रनाथ झा, ग्राम- पिण्डारुछ, दरभंगा। कवीश्वर, कविचन्द्र नामसँ विभूषित। ग्रिएर्सनकेँ मैथिलीक प्रसंगमे मुख्य सहायता केनिहार। कृति- मिथिला भाषा रामायण, गीति-सुधा, महेशवाणी संग्रह, चन्द्र पदावली, लक्ष्मीश्वर विलास, अहिल्याचरित आऽ विद्यापति रचित संस्कृत पुरुष-परीक्षाक गद्य-पद्यमय अनुवाद।

१

न्यायक भवन कचहरी नाम।

सभ अन्याय भरल तेहि ठाम॥

सत्य वचन विरले जन भाष।

सभ मन धनक हरन अभिलाष॥

कपट भरल कत कोटिक कोटि।

ककर न कर मर्यादा छोटि॥

भन कवि 'चन्द्र' कचहरी घूस।

सभ सहमत ककरा के दूस।

२

रतिया दिन दुरगतिया हे भोला!

गैया जगतक मैया हे भोला

कटय कसैया हाथ

हाकिम भेल निरदैया हे भोला

कतय लगायब माथ

बरसा नहि भेल सरसा हे भोला

अरसा कए गेल मेह

रतिया दिन दुरगतिया हे भोला

जन तन जिवन संदेह

मुखिया बड़ बड़ सुखिया हे भोला

अन्नबक दुखिया डोल

के सह कान कनखिया हे भोला

सुखिया बिरना टोल

३

अस्त्र शस्त्र रोक आब मामिलाक मारि।

भाइ भाइकेँ पढ़ैछ नित्य नित्य गारि॥

ठक्क लोक हक्क पाब साधु कैँ उजारि।

दैव जे ललाट लेख के सकैछ टारि?

चाही नहि धन, ललितवाम, पकवान जिलेबी,

मनोविनोदक हेतु अमरपति सदन न टेबी।

ई अन्तर अभिलाष हमर करुणामयि देवी

भक्ति भाव सँ सतत अहिंक पदपंकज सेवी॥

अन्न महग, डगमग अछि भारत, हयत कोना निस्तारा

उत्तर पश्चिम भूमि अगम्या पर्वत असह तुषारा।

धर्म-विरोधी सहसह करइछ, कुमत कथा विस्तारा

करथु कृपा जगजननी देवी महिसीवाली तारा॥

मिथिला की छलि की भय गेलि,

याज्ञवल्क्य मुनि, जनक नृपतिवर

ज्ञान भक्ति सौं गेलि।

वाचस्पति मिश्रादि जगद्गुरु

निर्जित बौद्ध झमेलि

से शारदा स्वर्ग जनि गेली

बढ़ल कुविद्या केलि।

वर्णाश्रम विधि ककरहु रुचि नहि

श्रुति श्रद्धाकेँ ठेलि

पूजा पाठ ध्यान वकमुद्रा

सभटा वंचन खेलि।

कह कविचन्द्र कचहरी भरिदिन

बहुत भोग कर जेलि,

कलह कराय धर्म धन नाशे

कलिक दरिद्रा चेलि।

४

मय केहन भेल घोर हे शिव!

गोधन विपति, धरम अवनति देखि कत हिय करब कठोर॥

साधु समाज राजसँ पीड़ित अति हरषित-चित चोर।

अकुलिन लोकेँ धरणि परिपूरित कुलिन समादर थोड़॥

धरम सुनीति प्रीति ककरहु नहि, खलहिक चलइछ जोर।

कन्द-मूल-फल सेहो अब दुरलभ अन्न गेल देशक ओर॥

किछु शुभ साधन बनि नहि पड़इछ थाकल मन, मति भोर।

कह कवि चन्द्र हमर दुख मेटत होयत कृपा शिव तोर॥

५

सुमरु सुमरु मन! शंकर समय भयंकर जानि।

ककर हृदय नहि कलुषित शासन कलि नृप पानि॥

केवल शिव करुणाकर सेवयित नहि जन हानि॥

भक्ति कल्पलति जानह परम परशमनि खानि॥

कतहु विषयमे न लागह त्यागह अनुचित मानि।

सुखसौँ अन्त विलसबह 'चन्द्र' चूड़ रजधानि॥

## ANNEXURE 2

१

### फतुरीलालक अकाली कविता/ अकाली कवित्त

*फतूरीलालक फसली बर्ख १२८१ (१८७३-७४ ई. सन) सालक अकाली कविता*

[ग्रियर्सन (मैथिली क्रेस्टोमैथी एण्ड वोकाबुलेरी)]

साल एकासिक वर्णन सुनू/ चौदिस पड़ल अकाल

भेल बरिसात खिन्न ऐ सालक/ कहाँ लगि वरनौँ हाल

रोहिणि आदि थीक बरिसातक/ जेहिँ एला तेहिँ गेला

म्रिगिसिरा मन पुरल मनोरथ/ दै झीसा किछु गेला

अरदड़ा आडम्बर भारी/ गरजत हैं चहु ओर

पुख रुख राखल धरती केर/ भेल बरखा केर ओर

पुनर्वसु थिक बड़ पुनीता/ ओहो बड़ा कसरेस

बिआ बिड़ारक जे किछु उपटल/ धनि बरिसल असरेस

मघा भेल मंगाहिआ कल्लर/ जगभरि के नै जान

पुरबा पूर पछ नै राखल/ ककरा करब बखान

उत्तरा आइ जाय घर बैसल/ सपतौं लै नै बून

हथिआ श्रृंग मुँड़ दै मूनल/ तनिकौं लागल घून

चितरा चित मित नै राखल/ ओहो भेल डाकू धाती

नाक रंगौलन्हि सभै नछत्तर/ दोम नुकौलन्हि खाती

जोतिष पढ़ि-पढ़ि जे जन ऐलाह/ साधि-साधि भूगोल

रेखागणित बीजसौँ ओआकिफ/ तनि कौँ कच्ची बोल

श्रीराम कृपागति ओहो ने जानथि/ जाहि कृपा सभ काज

पानिक प्रश्न कबौं जौं पुछिऐन्हि/ सेहो कहैत होइन्हि लाज

जेहिखन नदी नाल नै भरले/ तेहिखन रौदी सरती

बिना जले जग किछु नै उपजल/ दगध भेल छथि धरती

ते नर रौदीक आगम बूझल/ जे छल कृषि किसान

दैव बेपच्छ पच्छ नै राखल/ जड़ि कटौलक धान

कोदो मड़ुआ एको ने उपजल/ नै उपजल किछु साम

गम्भड़ी गद्दरि खेतहि सुखाएल/ भेल विधाता वाम

मर्तभुवनमे के कर रच्छा/ कहाँ जाइ कँे भागि

सुखल पताल हाल नै ओतहुँ/ सगरहुँ लागल आगि

धृक जीवन ओइ नृपति इन्द्रकँे/ जे रोकल गहि पानि

जीवा-जन्तु विकल पुहमीमे/ ताकँे हो नै आनि

रवी-राय एको नै उपजल/ ने खेढ़ी औ चीन

घर-घर सोच करै नर-नारी/ दुरदिन भेल अब बीन

धनिक लोक सभ मनहि मगन छथि/ राखथि बहुतो ढेरि

हसोथि रुपैया घर कै राखथि/ महगी भेल अब सेर

केओ कुरथी खेत मासु बेसाहल/ जाहि कौड़ि छल अपना

कतेक जना हरिवासर ठानल/ भात बहुत कै सपना

कतेक जना मिलि जनेर बेसाहल/ निरधन बैसल तकइ

भेल धनन्तिरि दूइ फसिल जग/ राहड़ि आओर मकइ

काल पड़ल तिरहुतिमे भारी/ तँे ई बहि गेल हावा

घर-घर मगन करै नर-नारी/ फाँकि मकइ केर लावा

मालिक और महाजन सभकेँ/ घर-घर ढेरी अन्न

लोक बुझाओन ओहो तकै छथि/ मूँह गरीबक सन

समै देखि बनिआँ सभ सनकल/ डरेँ लगौलक टट्टी

सुन्न दोकान सहरमे परि गेल/ सुन्न भेल सभ चट्टी

सूखल गात बात भौ लटपट/ कतेक बात अब सहना

नर नारी सभ सान तेआगल/ बिकरी भेल अब गहना

मँगटीका खूटी औ तड़की/ नकमुन्नी नै नाक

कटसरि बिछिआ औ झिमझिमिआँ/ बाजूबन्द औ बाक

चन्द्रहार, हैकल औ सिकड़ी/ और घमौरिक दाना

सूति, नवग्रह औ पचखँड़ी/ लशुनी भेल निदाना

तापर दर्बजात नै बचले/ करम भेल निखट्ट

तमघैल, अढ़ैआ औ पिकदानी/ नै तसला औ तटू

बाटी, बट्टा औ पनबट्टा/ भोजन करैक थारी

माधव सीहि सहित सोबरना/ नै बचले घर झाड़ी

धन संपति घर किछु नै बचले/ सभटा पड़ि गेल बंधक

तैओ भूख छुटल नै ककरो/ एहन पेट भेल खंधक

दैब अंश अबतरल कम्पनी/ जा पर राम सहाए

मिथिलापुर बूड़न जब लागय/ से सुनि पहुँचल धाए

खरिद अनाज जहाजहिँ बोझल/ भरती करि करि बोरा

सदर तिलंगा ओआ पर भरती/ और ओलाइति गोरा

हाजीपुरमे लाख हजारम/ कै लाखन हइ पटना

बाजितपुर सुलतानपुर गोला/ नै जानत हौँ केतना

गाड़ी, बैल, छकड़, ऊँट बिहारे/ उबहत हइ सभ दाना

मिसर कन्हैआ कैँ पोखरन मे/ पहिलुक अड़ी ठेकाना

श्री लक्ष्मीश्वर सिंह नृपति/ महाराज मिथिलेश

अचल राज दड़िभंगा/ श्रीपति हरहिं कलेश

गाड़ी बैल लाखन हजारन/ ताकैँ परे घड़ेर

पहिलुक गोला मधुबन, भौड़ा/ जफरा और अड़ेर

बेनीपट्टी, औ पचमहला/ कुम्हरौल औ कमतौल

हरिहरपुर, पिड़ारुछ बरनौं/ कारज केतेकाँ बरिऔल

बारि पोखरि, बिरसायर बरनौं/ पण्डौल को नै जान

नवहद, सरिसो ओ भटपुरा, ता सोँ दक्षिण उजान

झंझारपुर, महरैल, कन्हौली/ मधेपुर हइ खास

बेनीपुर, कमान, नरैहिओ/ बरनौं फूलपरास

झमना हइ जगजानित जगमे/ महथा और बछौर

दुहबी औ महिनाथपुर/ और जैनगर तक हइ दौर

बलदेबपुर औ ढंगा बरनौं/ मिरजापुर लघु हाट

सीबीपटी औ कपसीआ/ सदर गोला सौराठ

गुरबाकैँ परबरसी हाकिम/ कर तिरहुतमे आके

नै तो मरते कत नर नारी/ बाले बचे सुखा के

कत मुरदा गरदा मै मिलते/ असंख जीव चल जाता

सर समधी कैँ संभा ने लम्भन/ नै बचते जलदाता

सभकैँ सभ उपछै भै गेल/ धुर पोखर औ सड़क

रहि गेल ब्राह्मण सोती पण्डित/ कायथ पछिमा ठाकुर फरक

केओ ओरसिअर नाम लिखाओल/ केओ मोहर्रिर भैँट

धर्म्मकार्यमे लुटथि रुपैआ/ तेँ भेल सभ केर भैँट

केओ जमानत दैकैँ बचलाह/ जिनका अमला नेही

ककरो मारि कैँत पिठि तोड़ैन्हि/ उतरैन्हि जन्मक ठेही

ककरहुँ गारत गात सुखाओल/ बहुतो होअय चलाना

मातुपिता घर परिजन रोवय/ बाबू गेलाह जहलखाना

ककरहुँ घर भेल खानातलासी/ भेट मोहर्रिर घोँछ

केओ अदालतिमे डिड़िआइ छथि/ ककरहुँ उपरैन्हि मोँछ

एतना सुनि हाकिम रिसिआओल/ तेँ लागल जन ठीका

नाक रंगौलन्हि सभै मोहर्रिर/ लागल चूनक टीका

जोग, बिकौआ,लौकिक वंशक/ किरिआमंत सुकूल

गाछी, बाँस, बैल औ महिसि/ जगह कैल भकफूल

ताहि रुपैआ सौँ करा गजर/ लै कोरट सौँ रीन

तेँ कारन बहुतो घर झगड़ा/ भाइ भतीजा भीन

आए लाट बहादुर/ औ दड़िभंगा धाम

बाबू औ बबुआन सहित मिलि/ कीन्ह कुमैटी खान

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एह सभ संग बैठि कै/ जाय कुमैटी भेल

अजब कार सरकार के/ तिरहुत पहुँचल रेल

बाजितपुरसँ सड़क निकालै/ आये दौड़िह दौड़ी

हहेया गंडक पुल बन्हाए/ आए चौरही चौरी

धर्म्मधीर, बलबीर, कम्पनी/ जानत हइ जगदीशन

लछमी सागर के पोखरिमे/ ताहि कीन्ह इसटीसन

बड़ा लाट कलकत्तेवाले/ श्रीदुर्गा होए संग

आगरा के छोटा लाल बहादुर/ बैठे सभ एकरंग

जुटे कमिश्नर और कलट्टर/ बोलहिं बात नेअंट

एह पाचो इजलास पर बैठे/ संग जात ऐह जंट

खबरि गए अखबार मौँ/ मैथिल के एह हाल

सुनहु फिरंगी अवण दैकैँ/ मेटहु दुख के जाल

हुकुम दीन्ह दोउ लाट को/ सुनहु हमारे बैन

मदति करहु रेआआनको/ क्या बैठे हौ चैन

बड़ा लाट दोउ बीर उठाए/ साहेब औ जरनैल

मेजर मजिस्टर और कलट्टर/ संगजात करनैल

देस देससौँ अन्न मंगाओल/ दीन्ह सभनि के दाम

महामूँग, गहुम औ चाउर/ बजड़ा और बदाम

डोली, पटना औ भटसारे/ दीली औ अजमेर

आगरा और कान्हपुर ढाका/ जहाँ अन्न के ढेर

भए रमाना अन्न तिरहुतिमे/ लादि गाड़ी और बैल

गज, तुरंग, गदहा औ छकड़/ संग सिपाही छैल

छत्री औ पैठान मोगल सभ/ बाँकाबीर रजपूत

सोभा बरनि नजात हइ/ जैसे हनुमन्त दूत

आगे सफर ओ मैना/ पलटन वीर जमान

बरछी औ तरुआरि गहै/ कर गहै तीर कमान

चढ़ि तुरंग पर करै कवाइत/ जमादार होए संग

सोभा बरनि न जात हइ/ देखि तखनुक रंग

करत काम सभ धाममे/ टूट अट सभ लूट

ढाहि भीड़ गाछी सहित/ बान्धै सड़क औ पूल

जिले पटने औ भटसारे/ प्रगन्ना महिसौर

तहाँ बसहिँ एक सज्जन/ तेहि घर जा लक्ष्मी दौड़

श्री द्वारिका प्रशादित/ धर्म्मधीर बुद्धिमान

तहसीलदार कोरट के खासा/ जानहिं सकल जहान

बाबु इसरी प्रसाद दियौटी/ सो मधुबनमे आए

हुकुम दीन्ह सुपरनडेंटकेँ/ टोले टोले होए जाए

मन पँचा मनगर भै लिए/ बहुतो लिए खैरात

धन्य धन्य अंगरेज बहादुर/ सभकेँ जूटल गात

गरिब, गनी, गुरबा, करु जै, जै/ ब्राह्मण देत असीस

श्री रघुनाथ बढ़ै बदसाही/ गदी लाख बरीस

फतुर लाल कवि बरनत हैँ/ एह रौदी के हाल

गौरमिंट गौरनल बहादुर/ तिरहुति राखहिँ बहाल

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**राधाकृष्ण चौधरी (मिथिलाक इतिहास) (विदेह पेटारमे उपलब्ध)**

"१७७० क अकाल मिथिलाक इतिहासमे अद्वितीय छल आ मिथिलाक जनसंख्या घटिकेँ एक दम्म कम्म भऽ गेल छल। १८७३-७४ मे पुनः एकटा ओहने अकाल मिथिलामे भेल छल जकर विवरण हमरा फतुरी लाल कविक अकाली कवित्तसँ भेटइयै, अकाली कवित्त अप्रकाशित अछि। अकालकेँ दूर करबाक हेतु आ मजूरकेँ रोजी देबाक हेतु ताहि काल रेलगाड़ीक योजना चलाओल गेल जकरा सम्बन्धमे फतुरीलाल लिखैत छथि-

'कम्पनी अजान जान कलनको बनाय शान।

पवन को छकाय मैदानमे धरायो है॥

छोड़त है अड़ादार बड़ा बीच धाय धाय।

सभेलोग हटाजात केताजात खड़ा है॥

तारकी अपारकार खबरि देत वार वार।

चेत गयो टिकसदार रेल की उवाई है॥

करत है अनोर शोर पीछे कत लगत छोर।

जोर की धमाक से मशीन की बड़ाई है॥

कम्पूसन पहरदार कोथी सब अजबदार।

कोइला भर करल कार धूआँसे उड़ायो है॥

बाजा एक बजन लाग हाथी अस।

पिकन लाग जैसा जो चढ़नदार वैसाधर पायो है॥

गंगाकेँ भरल धार उतरि गयो फतूर पार गाड़ीकी।

अजबकार कवित्त यह बनाया है॥' "

## Pseudo-criticism in Maithili and the case of Kamalananda Jha

The title of Kamalanand Jha's book "Maithili Novel: Time, Society and Questions" (2021) is misleading. It is a collection of some syndicated so-called critical articles on some of his caste novelists. The 263-page book can only be sold in hardbound to libraries where it will rot. Here is a correction, a non-caste writer's work, i.e., Subhash Chandra Yadav's novel 'Gulo', has been dealt with by him in two lines, of course without reading it. I am presenting those two lines here for your entertainment. You must have read *Gulo*, if you haven't already, read it first because then you will have a more entertaining experience. Gulo is available on Videha Archive with the permission of Subhash Chandra Yadav at this link http://videha.co.in/pothi.htm.

"The weakness of the novel is the author's political bias. The partisanship towards a particular politics does not do justice to the work."

In a novel where politics is not remotely involved, there is no question of 'political bias and partisanship of a particular politics'. Dhumketu and Yatri used political bias or partisanship. Subhash Chandra Yadav's 'Vote' which came out in 2022 and is available with permission of Subhash Chandra Yadav on Videha Archive at this link http://videha.co.in/pothi.htm, is on politics but even there Subhashji's enchanting style obviates the need of any political bias... Read my book 'Nit Naval Subhash Chandra Yadav' which is available at this link http://videha.co.in/pothi.htm. On the other hand, Mr Kamlanand Jha sounds like a spokesperson of some political party or a casteist organisation rather than a literary critic. Kamalananda Jha's Brahministic bias against Subhash Chandra Yadav is an alarm bell. The parallel stream is conscious of how Kamalananda Jha takes the leftist stance to promote Brahminism and wants to sacrifice social justice. In his biodata, he proudly mentions the Maithili translation assignment bestowed on him by the Sahitya Akademi, and this assignment was allotted to him not on account of merit but solely on the ground of his caste title and in lieu of these deeds. For people like him, Maithili-related work is merely a line in their *curriculum vitae*, but it is a question of life and death for the people of the parallel stream. Why did I call Kamalananda Jha a pseudo-critic? Because he is a pseudo-critic. He writes: "After nearly a hundred years of journey, Gaurinath is credited with writing a dignified novel on the dreams, struggles and ironies of inter-caste marriage. So, did Kamalananda Jha take away this credit from Sushil? Is this the culmination of the arrogance of his Brahministic upbringing ("*Through my whims and fancies I can place some literature on*

*top and can downgrade some to the bottom*") or is this the evidence of his lack of study? Let me take you away from the selfish world of Kamalananda Jha, away from deception and disguise to the sincere world of Sushil's magical literature. Welcome to the world of Sushil's literature. Here is Sushil's 'Gambali' (1982) which is now available in the Videha Archive at the link http://videha.co.in/pothi.htm. In the first line of this novel, even before the novel begins, Sushil writes about the novel 'Gambali': "In support of widow marriage and inter-caste marriage" and here begins the novel. The death of a village woman and then the trouble ensues, who will cremate this village woman? Brahmin community or Yadav community of the village? Dinesh Kumar Mishra's 'Dui Patan Ke Bich Me' is a historical biography of the Kosi River. He has also written historical biographies of other rivers of Mithila like 'Bandini Mahananda,' 'Bagmati Ki Sadgati!', 'Dui Patan Ke Bich Me... (Story of the Kosi River)', Na Ghat Na Ghar, Kamla River, 'Bhutahi River and Technical Herbalism', The Kamla River and People on Collision Course, Bhutahi Balan- Story of a Ghost River and Engineering Witchcraft, Refugees of the Kosi Embankments. Pankaj Jha Parashar, a member of the Maithili Advisory Committee of the Sahitya Akademi, Delhi has plagiarised paragraph after paragraph from his books and has published a novel in Maithili in his name, which pseudo-critic Kamalananda Jha mentions as research of this thief author Pankaj Jha Parashar! Let me clarify here that both the thief writer and the pseudo-critic are in the Hindi department of Aligarh Muslim University. This research is done by Dinesh Kumar Mishra, who is a graduate of IIT, Kharagpur in Civil Engineering (in 1968) and M. Tech in Structural Engineering (in 1970) and is qualified for that research. In Hindi, the cut-off for admission is the lowest across universities, otherwise, Kamalananda Jha would have known that this research could be

done by a civil engineer only. The Hindi original and Maithili screenshots are attached below. Dinesh Kumar Mishra is not from Mithila, but he has authored the story of all the streams of Mithila. We are grateful to him, and the people of Mithila will remain indebted to him for this. This thief writer Pankaj Jha Parashar is a habitual offender. More than a decade ago he found a saviour in Mr Taranand Viyogi who wrote that he (thief writer Pankaj Jha Parashar) gets influenced involuntarily stole others' material in his works. Now he has found another saviour in Kamalananda Jha. The parallel stream is conscious of how Kamalananda Jha takes the leftist side to promote Brahminism and wants to sacrifice social justice. Communism has suffered a lot from people who became communists to escape the land ceiling.

All books by Dinesh Kumar Mishra are now available in the Videha Archive with his permission:

http://videha.co.in/pothi.htm

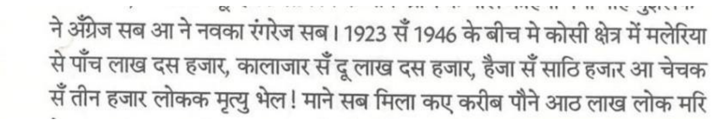
Let us recall here that when Bill Gates was asked whether he was delaying the introduction of the X-Box in India for fear of piracy. His answer was Microsoft never delays the launch of products for fear of piracy. We will continue enriching Videha Archive (http://www.videha.co.in/archive.htm ), despite such risks because not all the fish in the pond rot by some rotten fish in parallel streams. The fishermen here have been and will continue to remove such rotten fish.

The final blow to syndicated pseudo-literary criticism in Maithili.

**Original Dinesh Kumar Mishra** (Dui Patan Ke Beech Me... 2006): It is noteworthy that between 1923 and 1946, 5,10,000

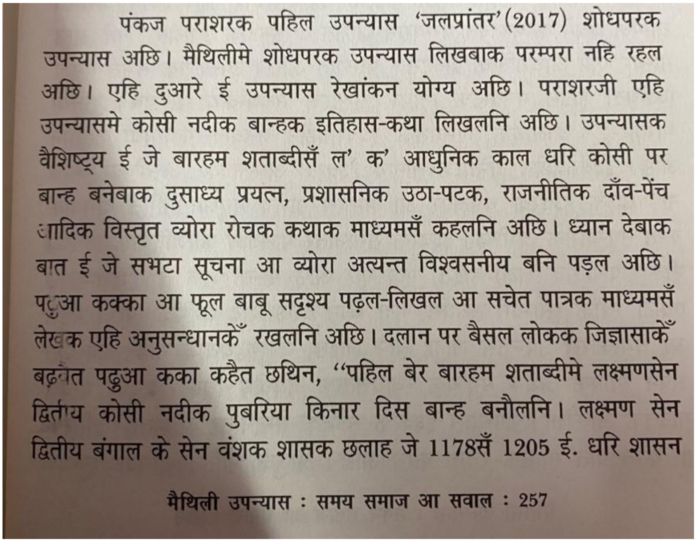
people died of malaria, 2,10,000 from Kala Azar, 60,000 of Cholera and 3,000 of smallpox in the Kosi region (783,000 total deaths).

**Thief Pankaj Jha Parashar (Member of Maithili Advisory Committee of Sahitya Akademi, Delhi)** [Jalpranthar 2017 (p. 103)]:


ने अँग्रेज सब आ ने नवका रंगरेज सब। 1923 सँ 1946 के बीच मे कोसी क्षेत्र में मलेरिया से पाँच लाख दस हजार, कालाजार सँ दू लाख दस हजार, हैजा सँ साठि हजार आ चेचक सँ तीन हजार लोकक मृत्यु भेल! माने सब मिला कए करीब पौने आठ लाख लोक मरि

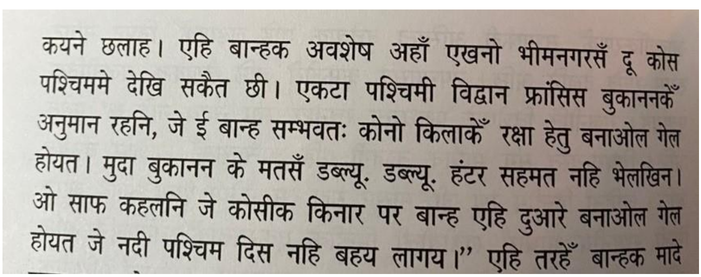
**Original Dinesh Kumar Mishra** (Dui Patan Ke Beech Me... 2006): On the Kosi River in Bihar, India, a dam was built by King Laxman II in the 12th century and for this, he received the title of 'Bir' from the people and the embankment of the river was called 'Bir Dam' The remains of this embankment are still visible in Supaul district, about 5 km south of Bhim Nagar. Dr Francis Buchanan (1810-11) speculated that the dam must have been an outer wall built to protect a fort as it stretched over a distance of 32 kilometres from Tilyuga to its confluence on the western bank of the Dhaus river. Dr W.W. Hunter (1877) did not agree with Buchanan's contention that the dam was the protective wall of a fort. Quoting locals, Hunter believed that most people did not consider it a fortress wall and according to him it was something else but he was not in a position to say anything. Yet the common impression is that it must have been an embankment built along the Kosi River to prevent the river's current from sliding westwards. People also said that it seemed that the construction of the embankment had suddenly stopped.

**The pseudo-critic Kamalananda Jha's** saviour of the habitual offender thief Pankaj Jha Parashar quoted the plagiarised work as follows: (**Maithili Novel, Time, Society and Questions pp. 257-258):**



पंकज पराशरक पहिल उपन्यास 'जलप्रांतर' (2017) शोधपरक उपन्यास अछि। मैथिलीमे शोधपरक उपन्यास लिखबाक परम्परा नहि रहल अछि। एहि दुआरे ई उपन्यास रेखांकन योग्य अछि। पराशरजी एहि उपन्यासमे कोसी नदीक बान्हक इतिहास-कथा लिखलनि अछि। उपन्यासक वैशिष्ट्य ई जे बारहम शताब्दीसँ ल' क' आधुनिक काल धरि कोसी पर बान्ह बनेबाक दुसाध्य प्रयत्न, प्रशासनिक उठा-पटक, राजनीतिक दाँव-पेंच आदिक विस्तृत व्योरा रोचक कथाक माध्यमसँ कहलनि अछि। ध्यान देबाक बात ई जे सभटा सूचना आ व्योरा अत्यन्त विश्वसनीय बनि पड़ल अछि। पढ़ुआ कक्का आ फूल बाबू सदृश्य पढ़ल-लिखल आ सचेत पात्रक माध्यमसँ लेखक एहि अनुसन्धानकेँ रखलनि अछि। दलान पर बैसल लोकक जिज्ञासाकेँ बढ़बैत पढ़ुआ कका कहैत छथिन, "पहिल बेर बारहम शताब्दीमे लक्ष्मणसेन द्वितीय कोसी नदीक पुबरिया किनार दिस बान्ह बनौलनि। लक्ष्मण सेन द्वितीय बंगाल के सेन वंशक शासक छलाह जे 1178सँ 1205 ई. धरि शासन

मैथिली उपन्यास : समय समाज आ सवाल : 257



कयने छलाह। एहि बान्हक अवशेष अहाँ एखनो भीमनगरसँ दू कोस पश्चिममे देखि सकैत छी। एकटा पश्चिमी विद्वान फ्रांसिस बुकाननकेँ अनुमान रहनि, जे ई बान्ह सम्भवतः कोनो किलाकेँ रक्षा हेतु बनाओल गेल होयत। मुदा बुकानन के मतसँ डब्ल्यू. डब्ल्यू. हंटर सहमत नहि भेलखिन। ओ साफ कहलनि जे कोसीक किनार पर बान्ह एहि दुआरे बनाओल गेल होयत जे नदी पश्चिम दिस नहि बहय लागय।" एहि तरहेँ बान्हक मादे

**Thief Pankaj Jha Parashar (Member of Maithili Advisory Committee of Sahitya Akademi, Delhi)** [Jalpranthar 2017 (p. 31)]:

पढ़ुआ कका पछिला गप केँ आगाँ बढ़बैत कहलखिन, 'फूल बाबू, कोसी नदीक बेसिन प्राचीन काल सँ मनुक्खक निवास लेल उपयुक्त स्थान रहल अछि। बारहम-तेरहम सदी मे भारत मे जखन कइक टा नदी सुखा गेल, तँ ओहि ठामक पशुचारक समाजक लोक एतय आबि कए बसलाह। तहिये सँ बढ़ैत जनसंख्या आ कोसी नदीक बदलैत प्रवाहक मध्य टकराहटि होमय लागल। नदीक अनियंत्रित धारा केँ लोक बाढ़ि बूझय लागल। पहिल बेर बारहम शताब्दी मे लक्ष्मणसेन द्वितीय कोसी नदीक पुबरिया किनार दिस बान्ह बनौलनि। लक्ष्मणसेन द्वितीय बंगाल के सेन वंशक शासक छलाह, जे 1178 सँ 1205 ईस्वी धरि शासन कयनैँ छलाह। एहि बान्हक अवशेष अहाँ एखनो भीमनगर सँ दू कोस पश्चिम मे देखि सकैत छी। एकटा पश्चिमी विद्वान फ्रांसिस बुकानन के अनुमान रहनि, जे ई बान्ह संभवत: कोनो किला के रक्षा हेतु बनाओल गेल होयत। मुदा बुकानन के मत सँ डब्लू. डब्लू. हंटर सहमत नहि भेलखिन। ओ साफ कहलखिन, जे कोसीक किनार पर बान्ह एहि दुआरे बनाओल गेल होयत, जे नदी पच्छिम दिस नहि बह' लागय।' पढ़ुआ कका सँ मुँहजबानी एतेक रास ऐतिहासिक तथ्य सुनियो कए फूल बाबू सहमति मे मूड़ी नहि डोलेलखिन। जाहि सँ ओतय बैसल लोक सबहक उत्सुकता और बढ़ि गेलनि, जे गप मे एहेन कोन तथ्य रहि गेलै जे फूल बाबू संतुष्ट नहि भेलखिन ? लोक केँ बुझेलनि जे फूल बाबू शास्त्रार्थ के अखड़हा पर माटि फेकि रहल छथिन। पढ़ुआ कका केँ आइ जोड़ीदार भेटि गेलनि!

जलप्रांतर / 31

**Original Dinesh Kumar Mishra** (Dui Patan Ke Beech Me... 2006): A glimpse of the horrors of the Kosi River can be seen in the event when the army of Feroz Shah Tughlaq returned to Delhi from Bengal. It is said that when the troops of the Sultan reached the banks of the Kosi, they saw that on the other side of the river, the troops of Haji Shamsuddin Ilyas were waiting, ready for a battle. This was the same Haji Shamsuddin who founded the cities of Hajipur and Samastipur. Feroze's troops were stranded on the banks of the Kosi somewhere around Kursela. The speed of the river was preventing them from moving forward. It was finally decided to proceed northward along the river and to locate the water where it was navigable. The troops of the Sultan went up about a hundred *kos* and crossed the river near Ziaran, situated at the same place where

the river descended from the mountains into the plains. The river was thin, but the flow was so fast that heavy stones weighing five hundred *manas* were floating like straws in the river. On either side of the river where it was found possible to cross it the Sultan erected a row of elephants, and ropes were hung in the bottom row so that if a man loses control he could be rescued with the help of these ropes. Shamsuddin never thought that Sultan's troops would be able to cross the Kosi and when he came to know that Sultan's troops had managed to cross the Kosi, he fled.

**Thief Pankaj Jha Parashar (Member of Maithili Advisory Committee of Sahitya Akademi, Delhi)** [Jalpranthar 2017 (p. 105)]:

'बेश, तँ सुनू। 1354 मे फिरोजशाह तुगलक के फौज जखन बंगाल सँ दिल्ली घुरि रहल छल, तँ कोसीक प्रवाह बहुत तेज छलै। तुगलकी सेना जखन कोसी के किनार पर पहुँचल, तँ कोसीक ओहि पार मे हाजी शम्सउद्दीन इलियास के सेना तुगलकी सेना सँ मोकाबला करबाक लेल अस्त्र-शस्त्र ल' कए तैयार छल। ई वएह हाजी शम्सउद्दीन छलाह, जे हाजीपुर आ समस्तीपुर नगर बसौनैं रहथि। फिरोजशाह तुगलक के सेना संभवत: कुरसेला के आस-पास कोसी के तेज धार देखि कए सोच मे पड़ि गेल। पानिक रफ्तार देखि कए तुगलकी सेना कैँ नदी पार करबाक हिम्मत नहि भ' रहल छलै। अंतत: तुगलकी सेनापति तय कयलनि, जे नदीक किनारे-किनार उत्तर दिस बढ़ल जाय। जतय जा कए नदीक पाट कनैँ कम बूझि पड़य, ओतय पानिक थाह लेल जायत। एहि आशा मे फौज उत्तर दिस बढ़ैत रहल। कुरसेला सँ सय कोस आगाँ गेलाक बाद कोसी के पेट कनैँ शिकस्त बुझेलै। कोसी ओतहि पहाड़ सँ नीचाँ उतरैत अछि। पानिक वेग के अनुमान एहि सँ कयल जा सकैए, जे पाँच-पाँच सय मनक पाथर कोसी मे खढ़ जकाँ बहि रहल छल। तुगलकी सेनापति कैँ जतय नदी पार करब कनैँ आसान बुझेलनि, ओतय एक लाइन मे सैकड़ों टा हाथी कैँ ठाढ़ क' देल गेल। नीचाँ वला लाइन मे बड़का-बड़का रस्सा लटका देल गेल, जे जँ क्यो पानि मे भासि जायत, रस्सा के मदति सँ निकालि लेल जायत। एहि तरहेँ फिरोजशाह तुगलकक सेना कोसी पार क' गेल। हाजी शम्सउद्दीन सपनो मे नहि सोचनैँ छल,जे तुगलकी सेना कोसी पार क' जायत। जखन हाजी शम्सउद्दीन कैँ पता लगलै जे तुगलकी सेना कोसी पार क' चुकल अछि, तँ ओ डरे सँ पड़ा गेल। तँ एहि कोसीक तेज धार के ल' कए एतेक आत्मविश्वास मे छल हाजी शम्सउद्दीन।'

(More screenshots will be updated at this link http://www.videha.co.in/investigation.htm soon.)

## 1.2.Parallel Literature

The references to parallel literature are found in Vedas, where Narashanshi is referred to as parallel literature.

## 1.3.Parallel Literature in Maithili

The need for parallel literature in Maithili arose due to the constant onslaught on literature and dignity by the Public and Private Academies, for example, Maithili-Bhojpuri Akademi of Delhi, Maithili Akademi of Patna, Sahitya Akademi of Delhi, Nepal's Prajna Pratishthan, all of which are government Academies. In addition to these Academies, the onslaught on Maithili Literature and dignity was constantly done by the so-called literary associations which were recognised by the Sahitya Akademi and were the main tool for usurping all the literary space meant for this language. Besides these, the funding to these and other parochial associations and organisations led to the presentation of an interface in the name of Maithili, which was mediocre and non-representative.

## 1.4.The Book of Bihari Literature (Abhay K. Editor)

This book contains five translations from non-representative Maithili short stories into English by Vidyanand Jha. Nagarjuna (Maithili's Yatri) and Usha Kiran Khan are from the Hindi quota though both got the Sahitya Akademi prize from the Maithili quota. Vibha Rani and Rajkamal Chaudhary are from the Maithili quota though both wrote in Hindi also.

This book is edited by Abhay K. who has read Samskrit only up to high school. Yet he pretends to translate Arthashastra directly from Samskrit into English. I am Kovid in Samskrit and from the quality of the translation, I can presume that he has used some intermediary language in translating Samskrit texts into English. It is a matter of ethics to acknowledge the source.

Vidyanand Jha's translation is below par, for example, he has no inkling what would be the English word for 'olak sanna', and there are plenty of such instances. I have some suggestions for him: First, read A Bird's Eye View on Mithila by Rajnath Mishra, it mentions all the terms for which you could not find English equivalents. Then go to the Videha archive (www.videha.co.in) and look for Umesh Mandal's Picture Dictionary containing vegetation, animals and skill sets of Mithila, here you will find the actual photographs too. Further, under A Parallel History of Maithili Literature (Videha www.videha.co.in), you will find sample English translations of

some Maithili short stories. Therefore, what Vidyanand Jha is presenting as exotic is the original thing of the Maithili Language (but not that of Maithili literature, as was two decades ago). Interestingly his choice of short stories reminds me of Contemporary Maithili Short Stories (Maithili short stories translated into English) edited by Murari Madhusudan Thakur and published by the Sahitya Akademi in 2005. It seems that the stories in this selection are leftover material from that collection. Rip Van Winkle awoke after two decades but Vidyanand Jha is still in slumber not realizing the changes that have happened during the period.

If you compare the translation of this selection vis-a-vis the English translation of Latin American Spanish literature, you would be able to understand the difference.

But these types of selections are not known for their literary excellence, Harper Collins publishes these types of selections for five-star hotels and Airport lounges. The publishers announced this book on March 22, 2022. So, in 6-7 months, you will get old materials only.

**1.5.The Bride: The Maithili Classic Kanyadan by Harimohan Jha (1908-1984) translated into English by Lalit Kumar (Assistant Professor, Department of English, Deen Dayal Upadhyaya College, University of Delhi)- Harper Perennial (Harper Collins Publishers)**

I had pre-ordered the book, which was scheduled to be delivered to my kindle account on the 1st of December 2022, but the delivery date was postponed, and it was delivered to my account on the 14th of December 2022.

When Maithili was recognised by the Sahitya Akademi (National Academy of Letters- of India) way back in 1965, Late Ramanath Jha stated that his Maithili language is saved now (Maithilik Vartman Samasya, Ramanath Jha).

Sh. Harish Trivedi has committed the same mistake. In his foreword Harish Trivedi writes- “In Hindi, the language to which Maithili is the closest (and of which it was indeed an integral part until it was granted recognition as a separate language by the constitution in 1993) ….”

Harish Trivedi refers to the inclusion of Maithili in the eighth schedule of the constitution of India. Here the year mentioned should be 2003 instead of 1993. Moreover, Maithili was a separate language in 2003, 1993, and 1965 and during the time of pre-Jyotirishwara Vidyapati. The status granted to Maithili by

Sahitya Akademi and the Constitution of India, on the other hand, strengthened the hands of the obscurantist elements like Ramanath Jha, Shardananda Jha (he is not a famous person but why I have taken his name, I will explain it later) and others who gaslighted Harimohan Jha. Harimohan Jha’s Khattar Kakak Tarang, Pranamya Devata, Rangshala and Charchari all these books were eligible for the Sahitya Akademi Award initiated in 1966 for Maithili (because of recognition given to Maithili by Sahitya Akademi in 1965. But a philosophy treatise was awarded the prize in 1966, this philosophy book itself is a horrific one, and if one has read the book to understand the nuances of Indian Philosophy, then he will have to unlearn first to be able to grasp the philosophical concepts from a new book on Indian Philosophy. In 1967 no award was given for the Maithili Language.

Ramanath Jha’s obscurantism vis-à-vis Panji is evident from one example (because Lalit Kumar also seems to have followed in his footstep, though he gives credit for his ignorance to some other writers). He was casteist, conservative and confused. The inter-caste marriage in Panji was well known to him (but he chose to keep the Dooshan Panji secret- which has been released by us on google books in 2009), and it was apparent that the great navya-nyaya philosopher Gangesh Upadhyaya married a "Charmkarini" and was born five years after the death of his father (see our Panji Books Vol I & II available at

http://videha.co.in/pothi.htm ). Sh. Dinesh Chandra Bhattacharya writes in the "History of Navya-Nyaya in Mithila".

"The family which was inferior in social status is now extinct in Mithila- Gangesha's family is completely ignored and we are not expected to know even his father's name.", which is a total falsehood. He writes further that all this information was given to him by Prof. R. Jha. So how would this casteist-conservative-confused allow the award to be given to Sh Harimohan Jha? So, the Sahitya Akademi saved the Maithili Language by recognizing it, as asserted by Prof. R. Jha, is wrong and so is the assertion made by Sh. Harish Trivedi.

Mr Lalit Kumar is a young person, but he is being misused by some obscurantist elements, who gaslighted Harimohan Jha. Harimohan Jha stopped writing in Maithili following the recognition of it by Sahitya Akademi and was awarded the Sahitya Akademi prize for his autobiography in 1985, after his death, which means nothing.

Mr Lalit Kumar writes- “Yoganand Jha’s Bhalmanusha (1944) and Shardananda Jha’s Jayabara (1946) attack such social divisions that played a decisive role in marriages.” Yoganand Jha’s Bhalmanusha (1944) was indeed a pathbreaking novel, but Shardananda Jha’s novel was reactionary. Prof Radha Krishna Choudhary rightly observes- “Yoganand Jha’s ‘Bhalamanusa’ deals with the social problems connected with the problem of

marriage. As a reply to this novel, Shardanand Jha wrote a second-rate novel ‘Jayabara,’ having little literary merit. (RADHAKRISHNA CHOUDHARY A Survey of Maithili Literature)

Mr Lalit Kumar for his Panji-related ignorance gives credit to Mm. Parmeshwar Jha’s ‘‘Mithila Tattva-Vimarsha.” Prof Radha Krishna Choudhary rightly observes- “Mm. Parmeshwar Jha’s ‘Mithila Tattva-Vimarsha’ is the history of Mithila in Maithili prose and is based mainly on tradition. Mm. Mukunda Jha Bakshi’s ‘Mithilabhashamaya Itihas’ gives an account of the Khandawala dynasty. From the point of view of modern Maithili prose, these two works are important, though from the historical point of view, are unreliable. (RADHAKRISHNA CHOUDHARY A Survey of Maithili Literature)

The following excerpt from Our Panji Prabandh (part I&II) is being reproduced below for ready-reference: -

*महाराज हरसिंहदेव- मिथिलाक कर्णाट वंशक। ज्योतिरीश्वर ठाकुरक वर्ण-रत्नाकरमे हरसिंहदेव नायक आकि राजा छलाह। 1294 ई. मे जन्म आ 1307 ई. मे राजसिंहासन। घियासुद्दीन तुगलकसँ 1324-25 ई. मे हारिक बाद नेपाल पलायन। मिथिलाक पञ्जी-प्रबन्धक ब्राह्मण, कायस्थ आ क्षत्रिय मध्य आधिकारिक स्थापक, मैथिल ब्राह्मणक हेतु गुणाकर झा, कर्ण कायस्थक लेल शंकरदत्त, आ क्षत्रियक हेतु विजयदत्त एहि हेतु प्रथमतया नियुक्त भेलाह। हरसिंहदेवक प्रेरणासँ- आ ई हरसिंहदेव नान्यदेवक वंशज छलाह, जे नान्यदेव कार्णाट वंशक १००९ शाकेमे स्थापना केने रहथि- नन्दैद शुन्यं शशि शाक वर्षे*

*(१०११ शाके)... मिथिलाक पण्डित लोकनि शाके १२४८ तदनुसार १३२६ ई. मे पञ्जी-प्रबन्धक वर्तमान स्वरूपक प्रारम्भक निर्णय कएलन्हि। पुनः वर्तमान स्वरूपमे थोडे बुद्धि विलासी लोकनि मिथिलेश महाराज माधव सिंहसँ १७६० ई. मे आदेश करबाए पञ्जीकारसँ शाखा पुस्तकक प्रणयन करबओलन्हि। ओकर बाद पाँजिमे (कखनो काल वर्णित १६०० शाके माने १६७८ ई. वास्तवमे माधव सिंहक बादमे १८०० ई.क आसपास) श्रोत्रिय नामक एकटा नव ब्राह्मण उपजातिक मिथिलामे उत्पत्ति भेल।*

So, the Srotriyas as a sub-caste arose around 1800 CE as per authentic panji files.

<u>Sh. Anshuman Pandey</u> *[Gajendra Thakur of New Delhi provided me with digitized copies of the genealogical records of the Maithil Brahmins. The pañjīkara-s whose families have maintained these records for generations are often reluctant to allow others to pursue their records. It is a matter of 'intellectual property' to them. I was fortunate enough to receive a complete digitized set of pañjī records from Gajendra Thakur of New Delhi in 2007. [Recasting the Brahmin in Medieval Mithila: Origins of Caste Identity among the Maithil Brahmins of North Bihar by Anshuman Pandey, A dissertation submitted in partial fulfilment of the requirements for the degree of Doctor of Philosophy (History) in the University of Michigan 2014].* Later these Panji Manuscripts were uploaded to google books in 2009).

The so-called Maharajas of Darbhanga were permanent settlement zamindars of Cornwallis, and there were so many in British India, but in Nepal there were none. In the annexure of

our book (Panji Prabandh vol I&II), we have attached copies of genealogy-based upgradation orders (proof of upgradation for cash). So, before 1800 CE, there was no srotriya sub-caste in British India and there is no such sub-caste within Maithil Brahmins in Nepal part of Mithila even today. Srotriya before that referred to following some education stream in British India, in Nepal it still has that meaning.

Mr Lalit Kumar further tries to put his agenda by writing – “Harimohan choose a middle ground in his reformist agenda.” He gives laughable reasons for his contention viz. “he espouses the significance of local traditions, languages, scripts, education system, and moral values” thereby meaning that these are conservative values!

(All the referred books are available for free pdf download from the link http://videha.co.in/pothi.htm )

# 1.6. VIDEHA MAITHILI LITERATURE MOVEMENT AND A PARALLEL HISTORY OF MAITHILI LITERATURE

Therefore, the missing portions, the ignored and non-represented aspects of society, started to be chronicled. It led to the depiction marked by the richness of vocabulary and experiences and was a revolution in literature and art as far as people speaking Maithili are concerned. The quality now has not remained mediocre. The real power of the Maithili language was realised by the native speakers, mediocrity was replaced by excellence. This attempt at the writing of History of Parallel Literature for the Maithili Language arose as the mediocre agency (private and governmental) funded so-called mainstream literature, which has no readership, and no acceptance among the speakers of Maithili continued to be presented by these Academies as representative literature. The mediocre interface of Maithili literature was presented by the government radio and television stations also. Literary journals like Museindia (www.museindia.com ) & Publishers like Harper Collins were also used for their sinister design. ❑

# CHAPTER 2

## JAGDISH PRASAD MANDAL (POET, NOVELIST AND SHORT-STORY WRITER)

*SURVEY OF SOME BOOKS WRITTEN BY SHRI JAGDISH PRASAD MANDAL*

## SHAMBHUDAS

Jagdish Prasad Mandal injects into the minds of the readers the deity Barham Baba. He shows that both the devotees as well as Barham Baba himself are quite cheerful. He shows the convergence of "Shambhua" (disrespectful calling) into "Shambhu" (respectful calling). And then he sees Shambhudas changing to Darbaridas.

The crumbling institutions of Mithila and Shambhudas turned to rubble, which is proof that the arts practised in Mithila have been destroyed. But the main characters of his other short stories, like Bhaitak Lava or Bisarh, refused to crumble. So then why has Shambhudas become Darbaridas? Is it just a simple loss of power? Or is it a change in Jagdish Prasad Mandal, the writer, himself? Has he become tired; is he being defeated?

Looking closer we find that Shambhudas is not in any way inferior to the heroes and heroines of Bhaitak Lava or Bisarh. Then why is Shambhudas losing? Shouldn't he be winning? Why does the writer push him to defeat? He is the writer, he's God as far as the characters are concerned, why he is letting the

circumstances be such that Shambhudas finds himself in a losing position?

Jagdish Prasad Mandal's characters are not artificial ones. And that is why they do not always win on every economic front.

On the economic front, work is done through hands, through labour. But culture (including literature) is a very delicate handiwork. The characters of this story get entrenched in this handiwork.

When Jagdish Prasad Mandal's other characters had to fight on the economic front, they fought like anything, and they triumphed. But to serve the area of Art, Shambhudas had to migrate (unlike the characters of Bisarh).

So Shambhudas had to become a courtesan, a court artist. Economically it was thankless work. But doing this was the only way of true survival in these changing times, for it represented the survival of Art!

But here also, in what may still be seen as defeat (for economically, it was), Shambhudas unfurled a flag of revolt.

He decided not to marry. He decided to let go of the possibility of family life. Shambhudas became Darbaridas not for his economic survival. Indeed, he certainly is not a utilitarian, but he had to make the compromise for the sake of the survival of his Art. His decision not to marry was repentance for this compromise.

The parallel tradition will topple if Art becomes "Darbaridas". If Shambhudas loses it will be a loss for Mithila. It is not just Jagdish Prasad Mandal who will lose, it is the entirety of Mithila who will lose in his defeat.

Will Mithila heed this warning of Shambhudas?

## BAJANTA-BUJHANTA

It is a collection of seed stories.

The title seed-story Bajanta-Bujhanta (trans. talking-understanding) is a story of a parrot, who is Bajanta-Bujhanta. In this collection of seed stories, there is more symbolism like these than in the writer's other stories.

In Chaukidari we see a labourer working even in the eighth month of her pregnancy, by tying a rope around her waist and stomach.

The story Pator he dedicates to the famous seed-story activist Manoj Kumar Karn (alias Munnaji), and he assigns a piece of symbolism too. "Like a dark room which has serpents all around, like that are we too". This moves the seed story further forward. And Samdahi says "Oh, you have become the listener of the very language of the crow."

## TAREGAN

This book lacks complex plotlines or complicated symbols for the simple reason that it was written to instil good values in children.

But here, the whole story is a symbol. When Subhas Chandra Bose's father tells him that sleeping on the ground is not enough, it leaves a remarkable imprint on his mind. What this man did later for India is known to all. Satya Vidya Bhardwaj says that "Knowledge is bigger than heaven."

This collection is not only of importance in children's literature. It expands the horizons of seed stories too.

## GEETANJALI

Chalu Uchitpur poem features a place called Uchitpur, where everyone has the same body language and the same clothing. In this land, there is no difference between fire and water.

The "new moonlike full moon" tells us many things about the deformed "bedhab roop".

Yaar Yau is a song of tragedy. It describes everything that has been washed away in a flood, including the washing away of the spirit and the sense of existence.

He dedicates the song to Sh. Rajnandan Lal Das's 'Yug-Yug', where he has described how all doors close when one is entrapped in a spiderweb.

This complete collection of the song is dedicated to Professor Udaya Narayana Singh Nachiketa'. All the songs in this collection are lyrical.

## RAIT-DIN

Baba did not understand the mischief of the barren trees. He tilled and ploughed and planted the trees. But then those trees became the abode of dead souls. They did not touch the soil, reaching the sky by holding the top.

Halluk Kaaj (trans. easy work) details the technicalities of labour tools which make the work easy. It is an experience of satisfaction that the artists get after the completion of their work. How a world full of empathy is created, it describes that too.

Whether it is in Patta Chhimee's syrupy mental level or in "the huge-lad is condemned", the writer brings new and distinct typical Maithili verse. It makes Rait-Din distinct.

## INDRADHANUSHI AAKASH

We listen as someone sings Nachari (Maithili songs about Lord Shiva Songs) while fully swinging his voice and body. The spirituals and supernaturals have found their places. One is assembling (or creating) and the other is disassembling. The change is a mere game.

The poet is incredibly careful in his selection of words and subjects. Mystery, disappointment, answers, along with questions and hope, all keep coming and going.

## TEEN JETH EGARHAM MAAGH

In Ghare-Ghare every household is lit up by a diya, but the whole village is in darkness.

In Kaushal-Jakhain we are told why the land turned barren and how the dark village ended up in its sorry state.

In Aas Prem Sang, hope returns to the village.

## SARITA

Here, Jagdish Prasad Mandal's verse keeps raising questions. It keeps on questioning.

His poetry shows a painful awareness of facts and constantly brings up questions, even in its conclusion.

If you compare his poetry with his prose, you will find much more pessimism in it, unlike his hope-filled prose. The short length of the poems does not give him time to analyse the questions, to find the answers. So, he keeps on raising questions and only questions, poking at the readers to look for the solutions themselves.

This type of verse is an intriguing first for Maithili literature.

**ULBA CHAUR**: Short Story, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2013

It is a collection of thirteen short stories, every story of this collection depicts the ups and downs of life, it investigates the causes of the problems and puts forward solutions after giving it modernistic solutions.

**ARDHANGINI:** Short Story, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2013

This is a collection of twenty short stories. He depicts vividly the distress that salaried people face. On the other hand, he compares it with the jovial life of the agriculturists. At the same time, he takes head-on the pseudo-beliefs and other social problems faced by the village people and offers solutions. He underlines the caste-based occupations and delineates their importance and necessity for maintaining a good life in villages.

**SATBHAIYA POKHAIR**: Short Story, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2013

This book has so far been run into four editions.

**BHAKMOR:** Short Story, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2013

The collection has nine short stories. The web ("ojhari") and other stories deal with the post-1947 period and deal with the degradation of democratic values and the deformation of public institutions.

**NAI DHARAIYE**: Novel, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2013

This novel is the fulfilment of the religion of literary creation, which has been faithfully by the author. It reflects the face of society through its moving depiction of life.

**KRANTIYOG**: Short Story, PallaviPrakashan, Nirmali, Supaul, (Bihar), 2017

It contains six stories. The problem of drainage has arisen due to the construction of highways and link roads, high-plinth buildings, and houses. The damage to the environment and the problem of flood arising out of this have been depicted well. The number and area of ponds, well and orchards are declining. So, the thorny plants have abounded leading to a loss of harvest.

**SUBHIMANI JINGI**: Short Story, Pallavi Prakashan, Nirmali, Supaul, (Bihar), 2018

The author has vividly depicted the third gender problem. An adolescent Shyama is neither a male nor female, so the people, including the mother, decide to hand over Shyama to the Kinnars. But the father rose in favour of the boy and decides to provide him with all such skills necessary for a respectable life. He gives an example of Lord Shiva who is called half male and half female (Ardhanarishwar), and of Krishna who enters the group of females by transforming himself into Shivani. The mother, seeing the resolve, also comes on the side of her husband.

The problem of other sex, hitherto unknown in Maithili literature, has come to the attention of the author. Shyama is a child that is indisputable. Shyama has every right to live a dignified and respectful life and for that necessary skills are required and would be provided to him. The siblings convince the mother but after the stories of Shiva and Krishna are placed before her, she goes in repentance as to why she was not taught these stories earlier. The third sex, particularly in the village society, has been shown with a new perspective. Other stories of the collection also throw light on other aspects for example the issue of "Mathas" and asceticism in "Babak Bag-Bagiya" and the resolution of disputes in a village in "Kukurpan". In "Herayal

Jingi" the issue of development in the village post-independence has been described with the example of Kamalpur village, the issue of caste and faulty development model has been given a fresh treatment.

Subhimani Jingi (A respectful life) 2018 is a collection of short stories consisting of eight stories. The second short story is named Subhimani Jingi, which is the title of the book also. This book was written between the 23rd of January 2018 and the 9th of March 2018. Pallavi Prakashan has published this book, Nirmali. A night-long tri-monthly reading session of short stories (Sagar Rati Deep Jaray) is held in Maithili at different venues. The 97th such reading session was held on 24.03.2018 at Berma village in the convener ship of writer Sh. Kapileshwar Raut. This village happens to be the village of Sh. Jagdish Prasad Mandal also. On that occasion, this book was launched (released).

All eight stories of this book depict the constant changes in the life of a village person vividly.

The eight stories of this book consist of:

1. Kekra Lel Kelau: written on 23.01.2018

2. Subhimani Jingi: written on 28 Jan 2018

3. Babak Bag-Bagiya: written on 3 Feb 2018

4. Ab-Tab: written on 7 Feb 2018

5. Agilah: written on 11 Feb 2018

6. Kukurpan: written on 28 Feb 2018

7. Herayal Jingi: written on 5 Mar 2018

8. Asha Par Paani Phir Gel: written on 9 Mar 2018

## 1. Kekra Lel Kelau:

This short story begins with a conversation among people sitting around a bonfire on winter days. Bhogilal bhay is an Ayurvedic Doctor who is not able to keep his health well. His family also became disconcerted, all his family except his wife migrated to cities. The conversation goes on regarding the environment and other aspects of the socio-environment of village people, which has changed for some people who were not able to cope with it.

## 2. Subhimani Jingi

The author has vividly depicted the third gender problem. An adolescent Shyama is neither a male nor female, so the people, including the mother, decide to hand over Shyama to the Kinnars. But the father rose in favour of the boy and decides to provide him with all such skills necessary for a respectable life. He gives an example of Lord Shiva who is called half male and half female (Ardhanarishwar), and of Krishna who enters the group of females by transforming himself into Shivani. The mother, seeing the resolve, also comes on the side of her husband.

The problem of other sex, hitherto unknown in Maithili literature, has come to the attention of the author. Shyama is a child that is indisputable. Shyama has every right to live a dignified and respectful life and for that necessary skills are required and would be provided to him. The siblings convince the mother but after the stories of Shiva and Krishna are placed before her, she goes in repentance as to why she was not taught these stories earlier. The third sex, particularly in the village society, has been shown with a new perspective.

### 3. Babak Bag-Bagiya

This short story deals with the issue of "Mathas" and asceticism. Goverdhan Das was a poor child whose parents died while he was young. He becomes the successor of Mahant Gokul Das. Through his story, the author travels to the hinterland and presents the untouched states of village life. Through his gardens, the Baba was getting remembered but now these gardens are vanishing due to poor upkeep.

### 4. Ab-Tab:

The vegetable articles used during the village feast are the medium through which the author takes the issue of development affecting village life.

### 5. Agilah

Pakshadhar's Uncle returns to the village after retirement. Munilal is his cousin. Munilal's daughter is widowed. Munilal and his daughter Savitri are the objects through which Pakshadhar wants his reform agenda to go through.

### 6. Kukurpan

The method of resolution of disputes in the village is the subject matter in "Kukurpan". The resolution can be provided only by a person who is capable of being so.

### 7. Herayal Jingi

In "Herayal Jingi" the issue of development in the village post-independence has been described with the example of Kamalpur

village, the issue of caste and faulty development model has been given a fresh treatment.

**8. Asha Par Paani Phir Gel**

Lalit is a literate agriculturist. He starts farming sunflowers. Through his experiments, the author finds space for detailing actual problems faced by the agriculturists, the ravage of nature and so on.

**DEKHL DIN**: Short Story, PallaviPrakashan, Nirmali, Supaul, (Bihar), 2018

A family which is lived for three generations in a village and a family whose second generation has migrated to the town have been compared. The superiority of the former has been established in the title short story of the collection.

**GAPAK PIYAHUL LOK**: Short Story, PallaviPrakashan, Nirmali, Supaul, (Bihar), 2018

This is a collection of thirteen short stories. The title short story deals with have depicted the society existing at the time of the permanent settlement-Zamindars. The resources were held by a few, the system continued in Independent India. The people started capturing the lands resulting in litigation. The title short story depicts one such litigation involving thirty-five people along with Deenbandhu Kaka. On the day of the judgment of the case, there happened a bus accident which was carried.

**LAHSAN:** Novel, PallaviPrakashan, Nirmali, Supaul, (Bihar), 2018

BIRTHMARK (Lahsan): It is a story of a person from a village, who gets disenchanted with city life, where morality- both social and personal- has no meaning. It describes vividly the village and city life, and in that description, one finds no charm in city life for ordinary class people. Its plot revolves around personal upheavals, but the actual beauty of the novel lies in its vivid presentation of city and village life from the point of view of economically lower-class people.

**RAHE JOKER PARIWAR**: Short Story, PallaviPrakashan, Nirmali, Supaul, (Bihar), 2020

The loss of livelihood is the major reason for the migration from Mithila. But the people who migrate include the well-offs also who migrate for an easier life. So, thirty years ago, despite being well off Shantinath left Chanpur and migrated to Shati Niketan (Shanti- peace!!) in search of peace. And even when some people from his village found him, he had no regret. Unlike his

other books, this migration of the well-off in search for peace compares and depicts the tussle around the social life of Mithila.

**GAMAK JINGI:** Short Story, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2009

This collection of short stories contains nineteen short stories. The author was given Tagore Literature Award (Sahitya Akademi) for this book. Every story in this book depicts the hardness of village life. The people have to bow before natural calamities. However, the people in these stories rebound without exception and refuse to let down or migrate.

**MAULAYAL GACHHAK PHOOL**: Novel, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2009

It is his first novel which deals with the problem of migration from the villages. The novelist envisages the rejuvenation of worn-out systems which will stop migration.

**UTTHAN-PATAN**: Novel, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2009

Even the laziest can move forward if he has a desire for economic improvement. Shyamanand brings technology to agriculture. Unity is essential if one has to stop the breaking of and migration from villages.

**JINGIK JEET:** Novel, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2009

The writings which deal with village life are full of negative forces. The author puts a break on the disappointment arising out of such negative writings about village life.

**TAREGAN**: Inspirational Story Compilation, ShrutiPublication, New Delhi, 2010

This is children's literature and is a collection of 111 inspirational seed stories which includes the gist of some masterpieces from the world literature curated for the children.

**JEEVAN-MARAN**: Novel, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2010

The spiritualism in the author comes to the fore, the real life would be the afterlife.

**JEEVAN SANGHARSH**: Novel, ShrutiPublication, New Rajendra Nagar, (New Delhi), 2010

The author compares two villages the Banspura, which he tells us is the less developed and the Sisauni, which is comparatively more developed. The comparison is based on the perception of developed and less developed among the people of the villages, which is the view of the author as well. The Sisauni people have a middle school, they have their Public Durga Pooja in their village and the fair is organized there. But the Banspura people have none of these although they do organize on an individual basis a 24-hour kirtan and public langars occasionally. But the Barharba village is more developed than these two villages. They have a High School, and they organize more public functions. And lo! Here comes the Katharba village. It is the most developed where besides the High School, there is a hospital also, and they organize several other public functions.

**BAJANTA-BUJHANTA**: Seed Story, Shruti Publication, New Rajendra Nagar, (New Delhi), 2013

This is a collection of sixty-eight seed stories which has been woven around different social issues. The ensuing social changes and upheavals going around the villages at the individual and social levels are the themes for the stories of this collection. ❑

# CHAPTER 3

## JAGDISH PRASAD MANDAL: THE PLAYWRIGHT

MITHILAK BETI (DAUGHTER OF MITHILA)

This is a drama dealing with the miserable life of daughters in the villages of Mithila. There are many forms of discrimination, the author has chosen the deformation of relations after the marriage of the female. The reason for it is enshrined in the unequal treatment between daughter and son from the day he or she is born. The play begins with an employee strike against inflation. The causes of inflation are a shift towards jobs as a result of the decline in agriculture which again is due to smaller land holdings, an increase in charity-like institutions (e.g., wedding ceremonies. misuse of money) and dowry. Art lovers despised wealth. Pickpocketing is on the rise. Prohibition on speech, increase in kidnappings, violence. The moral decline of government officials increased insecurity due to the weakening of the government system. The caste, community etc. contributes to the disintegration of society, thus endangering even honour. Under the influence of cinema and sports, the new generation is leaving everything behind- clan, family, and behaviour, and is going crazy in imitation of the outside world. The imprint of culture in the collapse of feudal lords. Wells and ponds are the places where women quarrel. Sita is the symbol of Mithila's female power. Society is under the influence of courts destroying wealth and morals, giving further rise to mutual quarrels. Lack of self-strength among youth, boundless patience among women,

the influence of society on children and widows everything has been depicted. The value of an educated (working) girl is ruined due to dowry. However, women are more important than men. The new enthusiasm among the new generation of women can be seen in their Jeal for acquiring new skills.

However, there is one more issue, the issue of feudal addiction has been depicted through the symbol of cannabis. The new generation is affected. They are not known for hard work. They believe in luck. The breakdown of families under the influence of wealth, the generational differences between father and son and forced marriages of boys and girls are the result of these. There is fraud in farm transactions, the dual registry of the same land can be seen, and bribery has gained acceptance. The parents want their sons to take the bribe. The adverse impact of multinational companies on agriculture. Dowry is a big issue, tradition and anti-tradition thoughts have engulfed the newly awakened society. Society is divided into factions, and the creation of new human identities is due to new technologies, new thinking and new work. The influence of multinational culture on families, society and arts and culture is imminent. Society is changing by changing the system. Money brings attitude.

All of this has led to the birth of a new society. Ramvilas gives importance to human beings which is a blow to dowry. The play ends with ideal marriage.

## COMPROMISE

The depicts agriculture and peasant life and the breaking down of the feudal society. The need for proper arrangements for bringing agriculture to the centre stage of the new capitalist society and the depiction of the deteriorating condition of

villages due to the flight of intellectuals and workers has been attempted successfully. The stress is on the philosophy of cooperation.

## JHAMELIYA BIAH (THE PROBLEMATIC MARRIAGE)

The play deals with various external influences that are seen in the process of marriage rituals in Mithila. Controversies and conflicts arise due to external influences. So, the discussion on the disputes tries to solve the marriage process as a puzzle.

## BIRANGNA (THE SHE WARRIOR)

The influence of the market in the orientation of rural life, the exploitation by the capitalist class through cheap labour and as a result one is ready to do the lowest thing for the sake of money.

## TAMAK TAMGHAIL (THE COPPER VESSEL)

The disintegrating family, customs and relationships can be seen in our feudal society which itself is disintegrating. The financial base of the family is in fragmentation.

## SATMAAYA (THE STEPMOTHER)

No relationship is faulty but that cannot be said of human behaviour and thoughts. The ideal form of 'stepmother' is presented through these concepts.

## KALYANI

The depiction of women's awakening through the mention of awareness towards day-to-day injustice delineates the basic problems. But the highest price has to be paid in the process.

SAMJHAUTA (AN AGREEMENT)

The description of the fundamental problems of agriculture along with solutions has been done intricately. ❑

# CHAPTER 4

FIVE SHORT STORIES BY SH. JAGDISH PRASAD MANDAL

Sh Jagdish Prasad Mandal has adjudged the following five short stories as his best:

The Transmission (Sancharan)

The Favourite Work (Bhari Man Kaaj)

The Gone Hope (Aayal Aasha Chali Gel)

The Gift of Life (Jeevan Daan)

On My Behalf (Appan Sati)

The Transmission (Sancharan): The philosophical musings of the life of Jeebachh Uncle have been depicted with all their splendour. The earthly comes in between, of course. The flood and the dam, the hope generated out of the Kosi River project regarding hydel power electricity and the subsequent despair arising out of its non-fulfilment. The irrigation facility for the farmers, the arrival of fertilisers, the projects leading to disturbance in the flow of small rivers, the memory of earlier mango plantations in villages, and the rain-based agriculture, all have been dealt with in detail. After fifty Jeebachh Uncle dissociated from the family life dispassionately and handed over the responsibilities to both of his sons.

The Favourite Work (Bhari Man Kaaj): This story is the story of Gianchan. He is overwhelmed by his life, but then Sumitlal tells him a story and he feels relieved.

The Gone Hope (Aayal Aasha Chali Gel): The people of village Rudrapur are preparing to go to Rameshwaram for a pilgrimage. A discussion ensues between Hiralal and Motilal.

The Gift of Life (Jeevan Daan): Sumant and his wife is discussing life in the aftermath of an earthquake. Last week due to the earthquake all three houses collapsed.

On My Behalf (Appan Sati): This story is a story of a happening village surrounding the shops at the roundabout. The people and their priorities, minor squabbling and all are witnessed here.

Sh. Jagdish Prasad Mandal is known for giving Maithili stories which directly cater to the problems and solutions of the people of Mithila. The solution is there in the midst of the people and whoever finds the solution is the leader of his stories. And there is always one who finds the solution. He is better known for his stories which are anti-migration rather than anti-escapism. However, he has selected the above five short stories which are philosophical musings. But here also his priority is the people and their life. He says through Jeebach Uncle that the life of Jeebach Uncle was grand. So grandeur is not about money, but it is about the manner people live their lives. This grandeur of life has been depicted not through the lives of landlords but through the life of common people, who faces drought, flood, and negative results on the environment through the concept of neo-development, yet their demeanour is grand. ❑

# CHAPTER 5

VERSE WRITING- JAGDISH PRASAD MANDAL

The poems of Jagdish Prasad Mandal started getting published in Videha eJournal (www.videha.co.in ) and were later print-published as anthologies. His poems can be categorized under Philosophical, Temporal (Socio-Economics), Literary, Social, Revolutionary, Historical & General categories.

PHILOSOPHICAL POEMS

The following poems fall under this category:

MANA-MANI, CHALA RE JEEVANA, SAASU-PUTOHOO VAARTAA, BAURAAELA BATOHEE, APANE PARA HANSAI CHHEE, O DINA, DHOBI GHAATA, SAANJHA, SAATVIKA BHAVA, DIVYA SHAKTI, URIAAELA CHIRAI, RANABHOOMI, SAANA-DHAARA-DHAARAA, SATEE-BESHYAA, PAPEEHAAKA GEETA, VISHADHARAKA BEEKHA, MITHILAA KEHENA, MAUSAMAKA MUSKEE, AASHAA, AANKHI, MADHURASA, BEEAA, MAHAJAALA, BAATA, DABHIAAELA DAGARA, LAJJAITA, GANGAA VANDANAA, GANGA SNAANA, GANGAA NAHAAE, PHANAKEE, ANHARAAELA CHHEE, SABHA KICHHU CHHAI JAALEME, GODHANA POOJAA, MAATIKA PHOOLA, JHAGARAA, NAJARI, KAMALA DHAARA, BAALA KAVITAA, BHABHOOTA, JHOOTHA-SAANCHA, NAVA DUNIYAAN, AARATEE, PUROOSHAARTHA, SARASVATEE VANDANAA, BHEERA-BHAARA, SARASVATEE HAMARA.

O Dina vividly portrays fear arising out of a situation in difficult times, when one comes to know who their real friends are. Dhobi Ghaata is an imagery and life has been compared with it. Saanjha says that in life there is no evening, everything goes on at its speed. Saatvika Bhaava is a discussion on the true nature of mankind. Divya Shakti discusses divine power. Uriaaela Chirai is the symbol of the flying nature of mankind. Ranabhoomi compares theatre with the life of humans. Saana-Dhaara-Dhaaraa says that the dynamics of the individual buttresses dynamism in the family. Satee-Beshyaa describes the life of a chaste woman and a prostitute. Papeehaaka Geeta discusses life and death through the symbolism of a singing bird. Vishadharaka Beekha is the poison of a venomous snake, and it has been compared with the obstacles of life. Mithilaa Kehena is regarding countryside Mithila. Mausamaka Muskee compares seasons with the ups and downs of life. Aashaa is regarding hope in life. Aankhi compares the eye with other organs of the body. Madhurasa places the existence of life under the lens through the symbol of honey. Beeaa is a seed that has in it the hope and existence of life. Mahajaala compares the old pond with the old lifestyle and behaviour. Baata is a way of life which one has to create for oneself. Dabhiaaela Dagara is the thorny road through which one has to tread. Lajjaita is honourable life a respectable one.

Jagdish Prasad Mandal has written a few poems under the heading Song (Geeta) wherein he describes the sorrows, the revolving wheel of time, and how tough work can be made simple. He laments how humans are not treating their fellow humans in an egalitarian way as well as the art of thinking and understanding.

Under his Ganges songs is Gangaa Vandanaa where he describes the Ganges inside one as compared to the Ganga river. In Ganga

Snaana he compares the Ganges to ideological and Social parlance, in Gangaa Nahaae he describes the psyche of people revering to the Ganges. Phanakee describes the impulse under which even the clever get entangled. Anharaaela Chhee describes the chimaera when a wrong act seems correct under the wrong regimen. Sabha Kichhu Chhai Jaaleme says that everyone is estranged and deep down in the quagmire of the system. Godhana Poojaa describes the ways of the Goddess of wealth (Lakshmi) and Goddess of Learning (Saraswati). In Maatika Phoola he finds the smell of soil like a flower. Jhagaraa is a question-answer session of Lor Shiva and Goddess Parvati. Najari is a question-answer session between eye and viewpoint. Kamalaa Dhaara is a description of the Kamala river. Baala Kavitaa Najari is a question-answer session between the father and the son. Bhabhoota is a description of hegemony. Jhootha-Saancha says that to defend a lie one has to create hundreds of lies. Nava Duniyaan says that one oneself has to create one’s world. Purooshaartha describes the true and pseudo aims of life. Sarasvatee Vandanaa vows to remain in an ever-awakened stage. Bheera-Bhaara exhorts one to walk through one's strength. Sarasvatee Hamara describes Goddess Saraswati who understands the sorrows of one and all.

TEMPORAL (SOCIO-ECONOMICS) POEMS

The following poems fall under this category:

AGAHANA, KENAA MET'ATA GAREEBEE, BAARHIKA SANESA, AGO-LORAHAA, HATHIYAAKA JHATAKEE, RAHASAA CHAURA, BEROJAGAAREE, LEERHEE POKHARI, BAKAREE BHERAAREE, MAHAGEE, JARANABICHHANEE, NAVA-PHALA, ANDEEKA CHHAAHARI, POO-BHARA, UNNATI- KISAANEE JEEVANAKA VIKAASAME BAADHAAKA KAARANA,

CHAUREE DHAANAKA KATANEE, KISAANA-TOOTAITA JINAGEE.

Agahana portrays the harvesting season. Kenaa Metata Gareebee describes the deserted cultivable land due to the condition of the poor. Baarhika Sanesa describes the gift of the flood like the waterborne plants and animals.

Ago-Lorahaa is the leftover harvest.

Hathiyaaka Jhatakee is the description of a season when wind accompanies rain. Rahasaa Chaura is a vivid description of the lowland. Berojagaaree says unemployment is a created problem. Leerhee Pokhari is a description of lichen filled pond and society has been compared with it.

Bakaree Bheraaree is the excreta of a goat, which is so fertile that it can feed plants. Mahagee describes a phenomenon when a big family was a boon but due to inflation it is now not considered so. Jarana Bichhanee is the people who collected fuel wood from the wild, whose condition is very bad and who do not have got any benefit out of independence.

Nava-Phala describes new kinds of work being undertaken by modern-day families.

Andeeka Chhaahari contrasts flood-raved vegetation with the vegetation of the desert. It also describes sandy terrain in both areas.

Poo-Bhara is a talk between son and mother when the son is set to leave his place for livelihood. Unnati deals with obstacles and problems in the life of people who want to live their life practising agriculture. Chauree Dhaanaka Katanee is a description of the difficulty in the harvesting of paddy in lowland

knee-down water-filled land. Kisaana compares the life of farmers through the ages. Tootaita Jinagee describes hopelessness in life.

LITERARY POEMS

The following poems fall under this category:

KAVITAA, BOORIBAKEE

Kavitaa describes a new preface, new direction and new way for the poem. Booribakee describes changing the meaning of foolishness in different situations.

SOCIAL POEMS

The following poems fall under this category:

GAACHHEE BHUTAAI, BHUTAAHI GAACHHEE, BEETALA BARKHAKA VIDAAI, SANGEE,BETHAA, DHABBAA, PITRIPAKSHAKA BHOJA, THANAKAA, JHAPAASAA, SHIVACHARANA, CHAUTHACHANDRAKA CHHAAMCHHEE, BHARADUTIYAA, DOOJAA BHAAVA, BAALA GEETA, PHOOSI, CHIKKANI MAATI, JHAAROO-BAARHANI, DAGAREEKA DAGARA, CHAPARAASEE BHAAYA, NOTA, LATUAA.

Gaachhee Bhutaai exhorts to demolish the way of life coming through tradition.

Bhutaahi Gaachhee reasons for the breakdown in family and society. In Beetala Barkhaka Vidaai the arrival of the new year has been compared with the ups and downs of life. Sangee says it's time to leave the friends. Bethaa explores the identity so that reason for sorrow can be found. Dhabbaa is spot an unblemished record due to some bad acts. Pitripakshaka Bhoja deals with the

question of caste. Thanakaa describes thunder. Jhapaasaa is warning not to come under the ill influence. Shivacharana became a good farmer in Shivacharana. Chauthachandraka Chhaamchhee deals with potters making earthen articles even in the rainy season for the festivals, but still people not giving credit to them. Bharadutiyaa describes the festival of brother and sister. Doojaa Bhaava describes the father and children relationship. Baala Geeta exhorts to build a new life. Phoosi deals with the habit of telling lies. Chikkani Maati is a fine-grained soil used to make earthen lamps in the Diwali festival, the mother-son duo is talking about that. Jhaaroo-Baarhani is regarding the use of cleaning equipment. Dagareeka Dagara is blowing the winnowing basket for warding off poverty on the morning of the Diwali festival. Chaparaasee Bhaaya is regarding a salaried person. Nota is an invitation to feast when either everyone from the families or one person per family is invited. Latuaa deals with life where nothing is more than just enough.

REVOLUTIONARY POEMS

The following poems fall under this category:

JEEBAILE LARAE PARATA, EKAISAMEE SHADEEKA DESHA, PARADESHEE,

Jeebaile Larae Parata says that for life one has to fight. Ekaisamee Shadeeka Desha depicts a 21st-century country. Paradeshee describes the motherland through the twelve months.

HISTORICAL POEMS

The following poems fall under this category:

PAICHHALAA GANITA, OMANA SENSE

Paichhalaa Ganita compares old and new mathematics.

GENERAL

The following poems fall under this category:

MADHUMAACHHEE, JUAANEE, TARANGA, AI PARHABASAM' MURAKHE RAHITAUM, NANGARAKAT'A GHORAA, GEETA, PHOOLABATIYAA, KARAILAAKA PHOOLA, GIRAHAKATA.

Madhumaachhee compares the life of a honeybee with that of mankind. Juaanee describes youth. Taranga is the depiction of inner emotions. Ai Parhabasam Murakhe Rahitaum laments education which does not help in employment. Nangarakata Ghoraa is a tailless horse who is like a man having faith in none. Under Songs, there are a few poems which describe the spring season and life of honesty. Phoolabatiyaa is a nascent seed plant and it has been compared with the hope that life has. Karailaaka Phoola is a bitter gourd but its flower smells pleasant. Girahakata is the fraud who is omnipresent in the system. ❑

# CHAPTER 6

## THE EPILOGUE: ERA BEFORE AND AFTER: LITERARY SCENE IN MAITHILI AFTER THE ARRIVAL OF JAGDISH PRASAD MANDAL

Amartya Sen wrote about the famine of Bengal (1942-43), talking about how lacs and lacs of people died in that famine (15 lacs as per estimates of the Famine Enquiry Commission), but that this did not include his loved ones. Likewise in 1967, there happened a great famine in Mithila. When Indira Gandhi (then the Prime Minister of India) visited the area, she was shown how the people from the Mushhar community survived simply by eating bisarh (roots of lotus and other plants).

But this tragedy was written about only in 2009 by Sh. Jagdish Prasad Mandal, over forty years after it happened. And the reasons for that delay are obvious. In Maithili literature, there is a lopsided tendency which has made its journey slanted and ugly. The ones writing for mainstream Maithili literature have had no firsthand experience of tragedies of this magnitude, so they could never write on such subjects.

The coming of Jagdish Prasad Mandal on the literary scene simultaneously started a renaissance and a reformation movement in Maithili literature. It commenced a shiny new era. He gets credit for correcting the dark and ugly course the literary scene had taken. He gets credit for filling the gap and correcting

the lopsided course of Maithili literature, which was hitherto moving on a one-way road.

Jagdish Prasad Mandal is an artist. He can convey the facts in such an amazing way that the reader is left in a trance.

He can present the facts directionally and purposefully. Armed with this ability he has defined the literature of the Maithili language so greatly that we could bifurcate its history into two eras: the era before Jagdish Prasad Mandal, and the era which comes after.

His facts are collated from every section of society. They are not placed in his prose as ornaments. Instead, they flow naturally.

It is as if a high tide has shaken the coastlines of the so-called main drain of Maithili literature, which dies completely but then regains its shape during the monsoon.

His words never present a lament. His writing never shirks from its responsibilities. No matter what hardships they face, the characters never lose hope or blame their lack of resources; they never grow dismal and resolutely keep marching on.

He has respect for the lifestyles and contributions of every stratum of society, and that is very exceptional. This becomes effective because there is no mismatch between his words and his deeds, and this is because of the greatness of his personal and social life. What he thinks, what he does, and what he writes. It makes his literature truthful.

The ups and downs of the lyrical voice of the Maithili language attracted even the great Yehudi Menuhin who, in a BBC programme, said it was one of the sweetest languages. He talked of how his entire body swung hearing this language. Jagdish

Prasad Mandal uses the ups and downs of this lyrical/rhythmic language to show the affinity of mutual dependence with its society and culture.

This will bring revolution not only in literature but also in the economic arena.

❑❑❑

Notes